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Intangible cultural heritage in fashion marketing: from number 1 Savile Row to the world

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Abstract

UNESCO recognizes local craft knowledge and skills in its global system of 'Intangible Cultural Heritage' which has been adopted by Shanghai and Hong Kong to recognize their tailoring traditions (Legco, 2014). In London's Mayfair, Savile Row has long been the physical and spiritual home of men's tailoring; the street having such a strong resonance with the trade practiced there that the Japanese word for tailoring is 'Savile Row' (〆〆) (Cress, 2011). Savile Row has faced an uncertain future against the threats of fast fashion and off-shoring, but is currently enjoying a renaissance with new businesses opening and the forming of trade associations such as the Savile Row Bespoke Association (Savile Row Bespoke Association, 2015) to protect and promote the tailoring craft as practiced on this most famous of addresses.

The fashion industry has seen the prevalence of rebrands, relaunches and revivals and London Collections Men has drawn the fashion media's attention to London's cultural heritage as embodied in the bespoke suits of the Savile Row tailor. Heritage brands such as Burberry and Dunhill found success internationally, highlighting heritage and craftsmanship and placing this at the centre of marketing strategies facilitated by digital media. Fashion is often defined as ephemeral (Craik, 1993) yet heritage and authenticity are key drivers for fashion consumers (Kapferer and Bastien 2012); brand positioning around artisanship, ingredient branding and country of origin are central to fashion marketing strategies (Anholt, 2004). Brand storytelling highlighting history, associations and archives adds value for heritage brands (Hancock 2009; Lindstrom 2010).

Gieves & Hawkes is located at Number One Savile Row – arguably the most prestigious address in tailoring – and is using its 240-year history to inform a product and promotional makeover, which includes developing new lines, creating fashion films to showcase its history and displaying iconic items from the brand's archive in-store. The brand's three royal warrants act as a heritage calling card in Asia where Gieves & Hawkes has focused its international expansion responding to luxury consumers' interest in heritage brands (Lu, 2008).

This paper is based on field research in Hong Kong, Shanghai and London, interviews with key marketing and creative staff at Gieves & Hawkes as well as a review of brand marketing materials to analyze how intangible cultural heritage informs the contemporary fashion marketing practices of the Savile Row tailor as they expand from West (End) to East.

Key word: Intangible cultural heritage, Fashion marketing, Gieves & Hawkes, Savile Row

1. INTRODUCTION

A‘At 1 Savile Row, the tailor’s thread spools back to the days of the Duke of Wellington and Admiral Lord Nelson. It is a heritage in which the image of valour and heroism is enhanced through the subtle manipulations of cloth and cut, and whose principles and standards today subsume centuries of tailoring knowledge and technical virtuosity into forms of perfectly integrated function.’

Harold Koda, 2014

With the development of the fast fashion industry, mass production and off-shoring the UK has lost much of its production capacity, its domestic skills-base and heritage practices such as bespoke tailoring have been under increasing threat. However a recent renaissance in men’s fashion, spearheaded by the British Fashion Council’s London Collections Men has put London back at the centre of the fashion map. Much attention has been given to the changes in the fashion industry associated with the major advances in digital technologies such as the rise of social media and 3D printing, but alongside these the past decade has also seen an increasing interest in artisanal hand skills and practices. Starting from the food sector and spreading across all lifestyle areas, including fashion, consumers are increasingly interested in the provenance of their purchases, and thus practices such as place and ingredient marketing offer added value for brands that can communicate the authenticity of their fashion products. Fashion intelligence agencies have identified several consumer trends that look to the past for reassurance in a time of constant change and instability, and the general fashion trend towards retro and vintage has also revived interest in heritage brands, and authentic textiles and techniques, such as those practiced by the bespoke tailors of Savile Row.

The 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage recognizes the importance of guaranteeing the future existence of artisan skills and traditions. Its stated aims go beyond the preservation of traditional crafts and techniques as mere representations of past practice ‘no matter how

beautiful, precious, rare or important they might be’ (ref), and instead highlights the need to foster ‘conditions that will encourage artisans to continue to produce crafts of all kinds, and to transmit their skills and knowledge to others’ (Heritage Crafts Org. no date).

Transglobal luxury brands such as Louis Vuitton trace their lineage back to the specific craft skills of their founders e.g. leather goods, and they continue to use the intangible cultural heritage involved in the processes of making as markers of their authenticity. Heritage brands have utilised a range of marketing tools, both traditional and digital, to communicate the essence of their brands to strengthen links with existing customers, and to attract new ones in different demographic and geographic segments. Despite the fact that most modern consumers have little firsthand contact with the production of their clothing or accessories, fashion brands, particularly luxury brands, have long used country of origin as a marker of quality, and heritage craft skills as markers of authenticity and links to the traditional craftsmanship of their origins. Place marketing recognizes the power of particular geographic locations to create positive associations in consumers’ minds and the sea change in attitudes towards mass production has put the spotlight back on the spiritual home of menswear: Savile Row, whose tailoring studios have found a new relevance with the 21st century male consumer. The macro trend for artisanship, the expanding menswear market and an increased interest in intangible cultural heritage offers opportunities to support and expand iconic fashion products and specialist making skills for London’s Savile Row in general and for its premier address Gieves & Hawkes, Number 1 Savile Row, in particular.

The challenge for heritage brands is how to remain relevant and competitive in the modern fashion system, and this paper explores the brand strategy of one of London’s oldest tailors - Gieves & Hawkes - as it has negotiated its place in the modern menswear market. The paper is informed by interviews with key marketing staff at Gieves & Hawkes, by desk research on business and fashion sources and an analysis of the brand’s marketing communications materials, as

Gieves & Hawkes.

2. SAVILE ROW: HISTORY AND DEVELOPMENT

Walking through London's Burlington Arcade the modern shopper cannot but help experience nostalgia for shopping times past. The enclosed shopping arcade that joins Piccadilly to Burlington Gardens is lined with small, intimate retail units whose bow-front glass windows offer a glimpse into the luxury wares available for the discerning consumer, and perhaps a sense of what shopping was like in past times. Patrolled by a Victorian-style Beadle who ensures the nuisances of modern-day life- such as running and whistling- do not impinge on this special shopping space, we are but a few steps from one of the world's most famous fashion addresses: Number 1 Savile Row: home of the tailors Gieves & Hawkes. It was during the Regency period (late 18th century) that London, more specifically Mayfair, was first established as the apex of fashionable male dress; the patronage of iconic clients such as Beau Brummel helping usurp Paris' position as the preeminent city for the stylish man's wardrobe (Shannon, 2006). And within Mayfair it has been the bespoke tailors of Savile Row who have dressed esteemed male fashion icons including Edward VII, James Bond, Mick Jagger and Tom Ford (Temple, 2012), and are credited with creating such staples of the classic man's wardrobe as the dinner jacket (or tuxedo).

This historical association of place to product or country of origin, is often applied as a key differentiator for fashion products; products that are made in or are connoted with particular countries or regions gain added value where these associations are positive e.g. heritage, quality (Anholt, 2004; Kotler & Gertner, 2004). It can therefore be extremely advantageous when a country or city is conceived by consumers as a branded product (Kotler et al., 1993 in Kotler & Gertner, 2004:42), a shorthand for taste or style that can be referred to in marketing communications through visual or semantic cues (Radclyffe-Thomas, 2015a). This has particularly been the case in the modern fashion system, which has elevated certain cities to the ranks of

'fashion capitals', cities which are privileged by the focus of the international fashion media gaze at key dates in the fashion calendar and can rely upon consumer attention and trust through a hierarchy established by the multiple fashion businesses and supporting cultural capital in that location (Breward & Gilbert, 2006).

In the case of Savile Row, it can be argued that for a single location to have such a strong association with an entire industry and specific iconic products, this competitive advantage is exponential; Savile Row is known worldwide as the spiritual and literal home of English tailoring and the address has such a strong resonance with the trade practiced there, that the rough translation of the Japanese word for tailoring is 'Savile Row' (裁縫) (Cress, 2011). It is an identity that Savile Row itself is keen to protect, establishing the Savile Row Bespoke Association in 2004 to protect and promote the intangible cultural heritage of the tailoring studios housed along this most famous of London streets. Gieves & Hawkes has been located at No 1 Savile Row since the early 1900s and the store itself is key to the brand's modern identity. The flagship remodel was a major strand of the recent rebrand and the brand's flagship reincarnation has already won two prestigious NAS (National Association of Shopfitters and Interior Contractors) awards: Best in Retail and British Heritage.

The area that forms today's Mayfair was established in the 1660s. Formerly part of the St. James estate, Savile Row stands on the site of the former St. James's Fields and was first developed in the late 1700s when the Earl of Buckingham sold the land behind Burlington House. Several of the tailoring houses that were to form the heart of Savile Row were established during the 1700s, and it was with the fall of the French monarchy following the French Revolution of 1789 that London's tailors established their primacy in menswear. With the rejection of the flamboyance of the French court, Anglomania swept Paris and the understated elegance of traditional English tailoring based upon the country gentleman's riding attire became the model for bespoke tailors that populated Savile Row and Mayfair and established London as the standard for menswear internationally (Savile Row Bespoke Association, 2015).

Writing in the recent Gieves & Hawkes book published to celebrate the brand's history, fashion historian Colin McDowell's 'these clothes were in essence the first modern menswear, based on the English aristocratic view that elegance was about simplicity, and that sophistication rested on the very best materials, cut to the highest standards' (Binney et al., 2014:27).

As well as Mayfair being home to many gentlemen's outfitters, the proximity of gentlemen's clubs lent the area a distinctly masculine tone and over time many tailors who had established themselves in other areas of London gravitated to premises on and in proximity to Savile Row (Anderson, 2000). As well as providing clothing for the upper classes, purveyors of the finest quality shoes, hats and accessories also flourished around Savile Row, marking out this area of Mayfair as a men's outfitting destination. This gendered place association was further emphasized as in addition to the pared down style of the English country gentleman, many of London's tailors were employed in providing uniforms for the military. This production of functional, (but also highly decorative), garments made a key contribution in establishing the reputations of many of the tailoring houses of Savile Row e.g. James Gieve was employed at the Portsmouth tailoring firm that made the uniforms for Lord Nelson and Captain Hardy worn at the Battle of Trafalgar, and Thomas Hawke was a military cap-maker whose clients included King George III (Protheroe, 2013).

Working to provide uniforms and gentlemen's wardrobes sustained the tailors of Savile Row into the twentieth century, but with changes in society that rejected old class systems and embraced a more relaxed and democratic approach to clothing meant many tailoring businesses were struggling to survive financially. During the latter half of the century there were a series of bankruptcies and closures along Savile Row, leading some commentators to argue that there could be no future in this highly labour intensive industry, an argument that echoes those regularly trotted out about the impending doom of the haute couture system. Fashion is cyclical however and much as the haute couture system continues to maintain

itself by appealing to new generations of ultra-high-net-worth luxury consumers, Savile Row has also seen a revival. Along with the establishment of a younger generation of tailors e.g. Ozwald Boateng, Richard James and Timothy Everest in the late 1990s, the Row has also seen the rebranding of one of the oldest tailoring houses on Savile Row: Gieves & Hawkes. According to Gieves & Hawkes' Chief Creative Officer Jason Basmajian: 'British style has come full circle back to where it all started – the home of bespoke. Men have come back to tailoring and Savile Row is not only where it all started, but where this revival is happening once again' (Basmajian, 2013).

Many of today's remaining artisan makers developed from the craft guilds of the past and much as Paris' haute couture system maintains its ultimate authority in the womenswear field by maintaining the standards as specified by the rules of the *Chambre Syndicale*, so too do the particular skills of the Savile Row tailor form part of a continuum in production methods that date back to the earliest days and are now codified by the not-for-profit Savile Row Bespoke Association. The Savile Row Bespoke Association was founded as a trade association by Savile Row tailors Gieves & Hawkes, H. Huntsman and Sons, Anderson and Sheppard, Henry Poole and Co. and Dege and Skinner. They proudly claim that there are sixteen member houses working on Savile Row today, employing over 100 craftsmen, with trainees supported to take their place as tailors or designers of the future who will be able to use skills 'that the modern world considers archaic or lost' (Savile Row Bespoke Association, 2015). The apprentice scheme is seen as adding value in multiple ways, as well as ensuring a supply of qualified makers, the necessity for each house to employ a salaried apprentice at all times is seen as a way to connect with a younger, more contemporary customer base.

For those eligible there is a collective trademark 'Savile Row Bespoke' which acts as a guarantee that quality standards for bespoke tailoring have been met. To conform to the definition of a bespoke suit, each garment starts with a handmade individual pattern cut by a Master Cutter, who then oversees the making

the Association regulations garments must be constructed within a one hundred yard radius of Savile Row and every member must be in a position to offer customers a choice of at least 2,000 cloths. All of these collectively ensuring that 'Savile Row suits are simply the best suits in the world' (Savile Row Bespoke Association, 2015).

3. INTANGIBLE CULTURAL HERITAGE, AUTHENTICITY AND STORYTELLING

Despite the fact that fashion is often considered as an ephemeral art, one that is almost by definition associated with perpetual change (Craik, 1993), designers and consumers are increasingly looking to the past for the reassurance of quality and meaning that is associated with heritage brands. In opposition to the general trend towards faster and cheaper fashion and the ever-increasing speed of change in the fashion world, British heritage brands such as Burberry and Dunhill have leveraged their brand histories and highlighted the quality of their ingredients and artisanship through marketing communications that place cultural heritage at the centre of their marketing strategies. Digital media have facilitated the sharing of brand stories and the successful communication of such stories across physical and digital platforms adds value for brands, particularly those with genuine claims to history and heritage (Hancock, 2009; Lindstrom, 2010) that can be explored through company timelines, fashion films and iconic products. Burberry has been heralded for an extremely effective rebranding that took the company from a deficit, over-licensed position to a world leader in luxury by incorporating its brand history through all levels of its marketing and using the advances in digital marketing to communicate the key heritage products and materials at the core of the brand. Both Burberry and Dunhill have transformed heritage buildings to create brand universes that underscore their own brand histories and connote aspirational lifestyles for their consumers.

Traditionally adopted by Western brands, especially as part of their entry strategies to the Chinese market

(Lu, 2008), the use of heritage as added value is also explicit in Asian fashion marketing. Shanghai and Hong Kong have both adopted the UNESCO convention on Intangible Cultural Heritage and after consultation produced their own lists of culturally situated practices that include a specific outline of the construction for the Shanghai qipao and the Hong Kong cheongsam (Radclyffe-Thomas, 2015a,b). In recognition of the value of a brand's lineage the Shanghai Ministry of Commerce has denoted specific brands as *laozihao* (time-honored) and the cluster of such stores along Shaanxi Bei Lu is recognized by a brass plaque designating it as 'China Time-honored Brand Shanghai No.1 Street' (Radclyffe-Thomas, 2015b).

The ability to successfully communicate brand heritage and history has enabled luxury brands to expand internationally (Kapferer & Bastien, 2012), particularly into Asia and the last decade has seen enormous expansion driven by consumers' interest in European historic brands whose authenticity can be substantiated through reference to their long histories and their own brand archives which are increasingly being utilized to inspire new collections and promotional activities such as exhibitions in new markets. Fashion consumers make strong connections with brands that incorporate storytelling into their branding communications (Hancock, 2009) and Western brands have successfully differentiated themselves from domestic brands by using their long histories and brand heritage as means to build relationships with new consumers in Asia (Lu, 2008). This has been particularly evident at the luxury level with many of the European luxury houses curating exhibitions about their brand heritage at art galleries and museums worldwide e.g. Chanel's Little Black Jacket exhibition or Prada's Pradasphere. Despite recent concerns over the slowing Asian growth in luxury markets, reinforcing brand heritage as a source of differentiation has been seen as an extremely effective strategy for Western brands entering China, where heritage is seen as a necessary attribute for any brand to be considered luxury (Lu, 2008) and where storytelling about brand's founders and iconic products is a necessity in familiarizing

consumers with previously unfamiliar brands (Okonkwo, 2007).

Although for Gieves & Hawkes the bespoke experience is a minor part of their business, the clients for which are not overtly referred to in marketing materials, it is by maintaining this service and abiding by the rules of the Savile Row Bespoke Association that tailors such as Gieves & Hawkes can claim their authenticity and leverage the strength of the associated brand equity into brand extensions (Aaker, 1991). The Savile Row Bespoke Association is primarily a trade association formed to protect the institution of bespoke tailoring, and it has recognized the importance of developing their members' positions, and to this end it endorses the contemporary retail lines established by several of its members, including Gieves & Hawkes, and celebrates the Row's renaissance as a modern menswear retail destination (Savile Row Bespoke Association, 2015).

Savile Row has been well-placed to take advantage of the current renaissance in men's fashion epitomized by the British Fashion Council's London Collections Men, launched in 2012 with the aim of promoting both established menswear brands and to launch emerging menswear designers. London has been able to capitalize on its dual fashion identity as the birthplace of the modern English gentleman's wardrobe and the site of the youth revolutions of 1960's counterculture and subsequent street fashions. Thus London's fashion pedigree has been leveraged successfully gaining the attention of the world's fashion press and capturing the new male fashion consumer. The trend of the urban hipster, which has swept around the globe, has brought with it a new breed of male consumer interested in reviving male grooming aesthetics of the past through beard and moustache styling at a plethora of retro-styled barbershops, as well as adopting the fabrics and silhouettes of past generations in a hybrid male fashion identity that combines retro tattoos with a hipster take on the Edwardian English gentleman's wardrobe.

Ingredient branding has seen consumers increasingly interested in the provenance of their garments including the fabrics from which their clothing is made and textile

makers such as Harris tweed have seen increases in demand for their heritage fabrics. The Savile Row Bespoke Association works with its associate member textile mills and cloth merchants to ensure the continuation of traditional weaving methods and quality fabric suppliers upon which their products rely. Even away from the hipster's adoption of vintage-style menswear, marketing analysts have identified changing spending habits amongst the middle market who are moving into previously inaccessible luxury goods and services (Roche et al. 2008) and trend agencies such as WGSN are predicting a 'new luxury' as manifest in mass customization through monogramming and investment in timeless classics (Radclyffe-Thomas, 2015a).

The combination of changing customer demographics and modern marketing platforms leading to the expansion of potential markets for Savile Row tailors, many of the traditional houses have been moving away from the historic model of patronage by personal recommendation and engaging with more contemporary marketing activities. Promotional activities supported by the Savile Row Bespoke Association include the supporting of international exhibitions and showcases, liaising with luxury fashion press and supporting participation in the British Fashion Council's extremely successful London Collections Men. The Savile Row Bespoke Association sees promotion at showcases such as these as a key platform to ensure their 'continued relevance as an epicenter of modern, luxurious men's style' (SRBA website). Although very much grounded in their own traditions and heritage, innovative retail spaces, such as the pop-up, have been embraced by Savile Row, with Richard James holding a Savile Row pop-up sale store in Covent Garden, and to highlight the Mr. Porter Savile Row collaboration with the 2015 Kingsman film, a pop-up showroom was hosted at Number 11 Savile Row to showcase a 60-piece Kingsman collection. To reinforce London's menswear heritage and to introduce some of the iconic men's wardrobe pieces to new audiences, London Collections Men commissioned a 4,000 word study: London Home of Menswear (Protheroe, 2013) which traces the history of British men's fashion and highlights iconic products

4. GIEVES & HAWKES: HISTORY, REBRAND AND EXPANSION

'The object has always been to take a beautiful brand, a brand with the most incredible military history and maintain that British accent while making it international' Jason Basmajian, Creative Director Gieves & Hawkes, (Doig, 2015).

Although Hawkes and Gieve only came together as Gieves & Hawkes in the 1970s, separately the houses have both been associated with military uniforms and accoutrements such as helmets and accessories since the reign of George III. Gieves' royal associations include RAF uniforms for George V, Edward VIII, and George VI right up to a Royal Hampshire Regiment mess jacket that Princess Diana wore in 1990. Their association with the upper echelons of society and particularly their unbroken Royal patronage, as designated through their three Royal Warrants, is at the core of their claims to authenticity, but latterly was not providing a significant customer base or a profitable business. The 2000s have seen international inward investment into many UK fashion businesses and Gieves & Hawkes attracted investment from Hong Kong investors Li and Fung in 2008, who used the acquisition to build upon their existing stake in the tailoring houses of Savile Row. Following the pattern of historic fashion house relaunches, Gieves & Hawkes appointed Chief Creative Officer Jason Basmajian in 2013 to manage a targeted rebrand across all areas of their business, which in his words allows the brand to push 'forward whilst remaining fully respectful of the legacy of our past' (Binney et al, 2014:206).

Basmajian highlighted the opportunities and threats considered in undertaking the Gieves & Hawkes rebrand, speaking at a British Fashion Council seminar in late 2014 and outlined the strategy implemented at Gieves & Hawkes in order to leverage its incredible pedigree in the menswear field. The increased focus on the menswear market, the history of the brand, Gieves & Hawkes' inimitable address, their highly skilled artisans, and quality products all provide competitive advantage for Gieves & Hawkes. However bespoke

tailoring is not a fashion product, and cannot operate on a fashion model, businesses risk alienating established customers who might be frightened off by radical changes in their brand experience, the traditional image, and the price and time investments required for bespoke tailoring may be barriers for some. Describing the brand values and differentiation strategy implemented at Gieves & Hawkes Basmajian focused on the intangible cultural heritage of a company with over 240 years of experience working with the highest quality ingredients and a team of dedicated craftspeople and summed up the brand essence when he stated that the whole brand identity 'hangs off the suit', putting the product firmly at the centre of brand strategy.

In common with several of fashion's haute couture houses, Gieves & Hawkes have looked to their own past to inspire a 21st century reincarnation. Between the two houses and their extensive and influential histories there are many examples of iconic products and associations with key figures, including royalty, across the years which have been revisited to inspire the current brand identity. Gieves was a naval tailor and Hawkes was an army tailor who started life as a hat maker and amongst other creations patented the solar topee (pith helmet). Gieves & Hawkes claim an unbroken line of service to the monarchy and the British establishment, including the military, a heritage which informs the design and make of their products. Listing a roll call of clients associated with the brand, Boy's Own heroes including the Duke of Wellington, Admiral Lord Nelson and Winston Churchill, the Head of PR and Marketing observes that their military heritage inextricably links Gieves & Hawkes with the rules of menswear in the sense that many if not all of men's sartorial codes have their origins in military and equestrian detailing e.g. suit jacket vents being devised to facilitate freedom of movement for mounting and dismounting a horse, and to ensure the rider's jacket sits correctly when mounted. Although times and lifestyles have changed, he observes how 'details that today aren't relevant to how we live our lives but nevertheless perpetuate themselves through the styles that we choose'.

At the core of the brand identity is the bespoke

tailoring service that is referenced explicitly through instore displays and subliminally from the boxes of pins and tailors' chalk scattered around the client seating areas. Powerful storytelling is enabled by the heritage tailoring process which has people and place at its heart; the personal relationship between the individual client and the cutter is considered a vital one, and the rules of Savile Row tailoring require that the suit never leaves Number 1 Savile Row until it is released to the client. Although Gieves & Hawkes do not divulge detailed information on their bespoke client list, however I am told the bespoke business is growing and providing made-to-measure suits for an 'incredibly global, incredibly dynamic' customer who runs banks, runs countries or perhaps has 'saved up for ten years because it's something they've always aspired to buy: the suit of their dreams'. Personal tailoring is now so distant from most of our direct everyday lives that it has become a rarefied experience, such that the Head of PR and Marketing argues that customers need educating in the rules and regulations that underpin bespoke tailoring system in order to understand and appreciate the heritage processes and materials that make-up the high price points and time investments. Whilst the bespoke business client base is small, the personal relationship at its centre, and the guarantee of craft and quality 'infuses' everything else that Gieves & Hawkes do. In order to operate at the levels of quality and finishing required in Savile Row tailoring Gieves & Hawkes has invested years and years in developing its staff, acknowledging the importance of the continued existence of the craftspeople who can provide the ultimate in quality tailoring. Gieves & Hawkes employs its own tailoring apprentices who have trained for years to acquire the ability to cut patterns that can emphasize each individual's strengths and 'balance out any imperfections'. This combination of excellence and experience in making supports the multiple fittings and bespoke pattern-making, cloth selection and finishing details all of which comprise the bespoke experience, and provide the brand equity for Gieves & Hawkes to expand into other areas of product, giving customers a guarantee of 'that incredible pedigree, the heritage, the

solid foundations of two and a half centuries of doing what we do and being the best at it.'

In terms of the rebrand the Head of Marketing and PR talks of 'the balancing act between respecting and celebrating the heritage but also making a contemporary product that people of today feel is relevant and exciting.' Gieves & Hawkes has developed its private tailoring as a bridge line; in private tailoring the suit is made in a factory but to the individual client's measurements and still includes hand processes. The biggest change has been the development of the ready-to-wear line that now shows as part of London Collections Men and aims to bring the guarantee of quality and heritage to a ready-to-wear customer through use of fine fabrics and detailing. The rebrand has brought all creative design and direction back to London and added categories such as eyewear as well as engaging in co-branding with other heritage brands e.g. the Bentley x Gieves & Hawkes driving jacket.

The new design and direction of the brand is showcased through both digital and physical platforms. A sleek new website offers customers a glimpse into the brand's history and heritage and also shows current collections and the Gieves & Hawkes lifestyle through fashion films directed by filmmaker Eddie Wrey. One of the major strategic decisions in the rebrand was to remodel the flagship, No 1 Savile Row which following its 2014 makeover embodies the Gieves & Hawkes brand aspirations. The store is situated in a William Kent designed grand London townhouse, and Basmajian cannot help but emphasise the added value of this prime menswear retail location: '1 Savile Row is the most iconic address in the world for menswear' (Binney et al., 2014:206).

Number 1 Savile Row was a private home before it became the base for the Royal Geographical Society, the Head of PR and Marketing says 'the ground beneath our feet is very storied' and the store refit aims to combine both of these facets of the building's cultural heritage: hospitality and a warm welcoming atmosphere mixed with a hub of exploration and gentlemanly exploits. Gieves & Hawkes employed Teresa Hastings an interior as opposed to a retail designer and placed

houses the uniforms of the Queen's bodyguards.

The resurgence of menswear is an international phenomenon that Gieves & Hawkes has exploited through a rebrand focusing on taking its intangible cultural heritage out from Number 1 Savile Row into its international expansion into Asia. There is a large retail presence across China (approximately 400 stores) and its Hong Kong flagship on Ice House Street opened in 2013 with the 'Handmade in Britain' collection and a cutter from Number 1 Savile Row visiting the Hong Kong store to carry out bespoke tailoring services. In emphasizing the brand's provenance in marketing to these new markets, Gieves & Hawkes strengthens its association with one of the world's most iconic addresses: Number 1 Savile Row.

Emphasizing the continuum of men's fashion by reminding new audiences of the cultural heritage of its past, Protheroe recounts that 65 years ago in 1951 *The Ambassador* magazine evoked nostalgia for Britishness by 'framing the practice of bespoke tailoring as able to transcend the forces of mechanisation.'

'While mass production methods have forced the cobbler from his traditional squat, the bespoke tailor sits today as he always has.' Protheroe (2013).

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